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THE STAT SHEET

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Number of jobs that may be eliminated
due to the Minneapolis school system's
\$33 million deficit

\$143,986

Amount Rep. Jason Lewis spent
promoting himself through taxpayer-
funded mailings last year, more than any
other Minnesota member of Congress

9

Members of Congress who have
lost their jobs since October due to
sexual misconduct scandals

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Ranking of Minnesota Rep.
Colin Peterson as the most bipartisan
member of the U.S. House last year,
according to Georgetown University

**"I believe that when you start doing that,
you make us look weaker."**

Republican Senate candidate Karin Housley,
on why she doesn't support legislation that
helps women.

DAUDT DEMOCRACY

MINNESOTA HOUSE SPEAKER Kurt Daudt
proved again last week why our democracy
is in shambles, saying he wouldn't support
any gun control measure that didn't have
the approval of the NRA.

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of Americans support universal background
checks. Sixty-seven percent favor a ban on
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INVESTIGATIONS NO MORE

Republicans hope to gut Minnesota's Department of Human Rights

House Republicans want to shave \$1.4 million off Minnesota's budget. Specifically, they want to slash it from the Department of Human Rights.

It's not as though they picked a bloated target for a trim. The DHR happens to be one of Minnesota's smallest departments. The cuts would gut it by more than 30 percent and prompt layoffs for 18 people, which amount to 40 percent of its staff.

But this tiny department has one of the government's biggest responsibilities: investigating discrimination cases and human rights violations.

The DHR exists for people who have been unfairly treated and have literally nowhere else to turn. Without it, there would be people who could not afford to seek justice if they were, say, fired because they were gay, or refused service because they were black.

Back in 2011, under Gov. Tim Pawlenty,

the DHR had 35 employees, only had offices in the Twin Cities, and was haunted by one phrase that had become a notorious point of tension: "docket and dismiss."

"What the department was doing was looking at a case and saying, 'I think our resources would be better spent on Case A rather than Case B or C,'" Commissioner Kevin Lindsey says. More cases would be filed away and dismissed for lack of resources than investigated. At times, that made filing a discrimination claim seem hopeless.

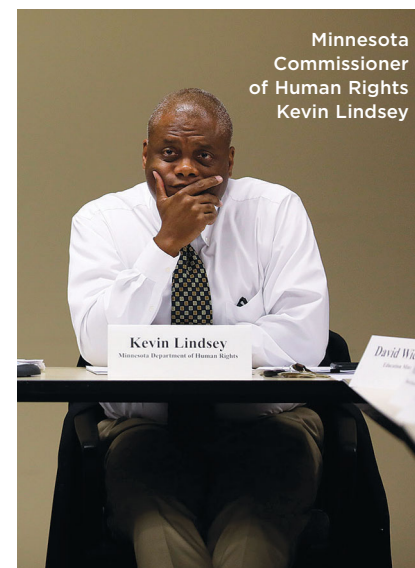
Since then, the staff has been augmented and the docket and dismiss program eliminated. But Lindsey worries about what would happen with fewer investigators. He also worries about burgeoning programs that would have to go by the wayside.

For example: the human rights office in St. Cloud. It's the only office outside of the Twin Cities. Until 2016, it had an enforcement officer come in from St. Paul one day

every month—leaving one day to investigate discrimination against St. Cloud's growing African immigrant population.

There were incidents of East African women being spat on and called terrorists, and of people wrapping bacon around the doorknob of a Somali-owned business. At least now there's someone there to witness things like this happen, and make a concerted effort for police to meet with community members and rebuild some trust.

Then there are the investigations into discrimination when it comes to who gets expelled or suspended in schools. The department recently found that students of color compose 31 percent of the population, yet receive 66 percent of all suspensions and expulsions. Meanwhile, students with disabilities represent 14 percent of the population, but are getting kicked out of school 43 percent of the time. Ten Minnesota school districts



JEFF WHEELER, STAR TRIBUNE

and charter schools were brought to the table and forced to make things right.

These advances will go by the wayside with a slimmed-down budget. "If this were to come to pass, it would be a devastating blow to the department," Lindsey says. "A lot of our services would come to a complete halt." —HANNAH JONES



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Adam the Giant

Adam Johnson's brilliant mind was surpassed by his heart

Carrie Peffley hadn't planned to spend all of a December 2011 day with Adam Johnson. It just happened.

Johnson, a psychology and neuroscience professor at Bethel University, had joined Peffley's philosophy class on a field trip to a neo-gothic cathedral. They took the students out for lunch. Then they carpooled to another professor's housewarming.

Johnson confessed to Peffley he didn't want to be alone. She brought him back to her place, offering eggnog and company. "This is really inconvenient," he told her, "but I think I like you."

The next day, Johnson, then 31 and divorced with two young daughters, had surgery to remove a section of his colon riddled with cancerous tumors. The procedure was a success. Johnson and Peffley started dating.

He was unlike anyone she'd ever known. Smarter—more brilliant, even, than the people she met in grad school at Cambridge—but also bolder, and humbler. Over beers at the Blue Door Pub, Johnson would stun Bethel colleagues into silence, posing simple questions that exposed some profound mystery.

"He did that answering questions, too," Peffley says. "He'd throw out any bullshit explanation—if it stuck, great."

While a graduate student at the University of Minnesota, Johnson studied the brains of lab rats running through mazes. At the suggestion of his adviser, David Redish, he linked sensors to the hippocampus, a part of the brain used for memory and navigation.

One day, Johnson came into Redish's office. "Dave," he told his skeptical adviser, "my rats are doing mental time-travel." When faced with a decision of turning left

or right in the maze, a subject's mind will, in effect, "see" around each corner, imagining what they'll find there. In neuroscience, the finding was a mini-breakthrough; cracks rippled from the point of impact like a rock hitting a windshield.

Sometimes, after a beer, Johnson made a sheepish reference to his "getting lucky" once when he was a grad student. More often, he called himself the "village idiot," just dumb enough to question everything.

When Johnson applied to teach at Bethel, a small evangelical school with no neuroscience department, psychology department chair Joel Frederickson assumed he was "practicing" for other interviews. Then he read Johnson's 15-page answer to a question on integrating religious faith and his academic discipline, a "wonderfully sophisticated" essay about "memory, and spatial awareness, science, the pursuit of truth."

Fredrickson thinks Johnson, who grew up in a conservative religious household and went to a small, in-state school (Mankato State), wanted to mentor kids with similar backgrounds. At Bethel, he found many. They adored him.

Once, when Luke Arend encountered a problem, Johnson told the freshman student not to worry, he'd compile the data for him. How did he want it back?

"[Johnson] had a particular view of science," says Arend. "He saw it as a family."

Johnson had a reputation for his temper. Peffley learned these "rants" were rarely about something that happened to him. He raged against injustice—a boss' bad treatment of a colleague, misogyny he saw at Bethel—suffered by people without power. His classes researched whether a male-centric "testosterone Gospel" made

it easier to think rape victims had it coming. He lectured at churches about how drug addicts are just rational actors whose imaginations assigned insufficient value to paying the rent.

"He put an asshole veneer over top of how sweet he was," Peffley says.

In 2012, after 18 cancer-free months, doctors found tumors in Johnson's liver and lungs. They gave him a year, maybe two. Johnson told Peffley she had no obligation to stay with a dying man. Within a couple months, they were married.

"I definitely wanted to take care of him," Carrie says, citing Bethel rules requiring they be married before living together. She moved in to help with the girls and watch Adam die. Instead she saw him live. Johnson kept right on teaching, mentoring, keeping appointments with friends. Nine months after his diagnosis he joined her to run a 10-mile race.

They gave joint lectures to nursing students on end-of-life medical decisions. Adam did the statistics and probability side, Peffley did the philosophical. Embrace ambiguity, they told them. You can never know if you're making the right decision.

Adam had become his own lab rat, trying to see around corners.

Luke Horstman, a student assistant, recalls working with Johnson while chemotherapy chemicals pumped into his arm. Johnson said he was looking forward to getting revenge on mosquitoes. "With all this poison in my veins," he said, "any mosquito that bites me will surely die."

After Horstman graduated in 2016, he worried about the fate of his mentor. And yet, it was Johnson who wrote little notes, emails to students, asking how they were



Mike Mullen

faring out there in the world.

Late that year Johnson developed a fever and chest pains. For the first time, it wasn't the chemotherapy causing pain and weakness, it was the cancer. It was spreading.

Though Johnson continued teaching, he faded. Colleagues and friends made pilgrimages to Johnson's home, arriving with a six-pack of beer and something heady to read or discuss. Luke Arend returned from M.I.T. to thank his mentor and say goodbye. Arend asked Johnson if he was afraid.

"Death is simply a curtain," Johnson told him. "No one who's gone through has come back to tell us what's on the other side."

Tumors attacked his formidable brain. One grew on Johnson's hippocampus, where he housed and accessed memories of a life of service. Johnson started having hallucinations. The most common vision he saw was Carrie, or his daughters. He worried about leaving them.

Johnson died April 10. He was 39.

In death, Adam will still teach, and perhaps solve one last mystery. He donated his body, so students could study and learn from it.

"I'm so proud of him," Carrie says. **MF**

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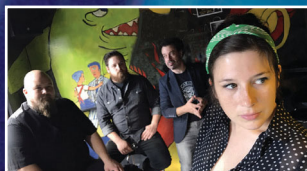
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HIDDEN HARASSERS

How colleges and universities harbor sexual harassers and abusers

BY MICAH EMMEL-DUKE

“**Y**ou just want to be dominated.”
 “I bet she’s a devil in bed.”
 “When are we going to have sex?”

This is how University of Minnesota biochemistry professor Gianluigi Veglia often talked to and about the students and employees in his laboratory, according to two sexual misconduct investigations.

His name is well known in his field. His curriculum vitae is 39 honor-filled pages long and meticulously lists the millions of dollars in grant funding he’s received through the years. He has taught at the U of M, which has shared in the bounty of his grant money, since 2000.

“Take off your shirt so I can just see a little.”

Accusers and witnesses detail many other instances of misconduct. Among the allegations: He told lab members he

only hired them for their looks; he suggested women’s presentations would be more effective if they dressed in more revealing clothing; he told his female lab members (whom he frequently called “Veglia chicks”) to flirt with prospective students to entice them to join the lab; he even threatened to withhold Ph.D.s if complaints were filed.

Veglia told investigators he simply hadn’t made many of these comments. Others, he said, were misinterpreted jokes

or the vengeful lies of disgruntled and unsuccessful students. He declined to comment for this story.

At the U, sexual misconduct complaints are handled by the university’s Office of Equal Opportunity and Affirmative Action (EOAA). The office has concluded that employees violated the university’s sexual misconduct policy in 55 cases at its five campuses since 2013.

But even when misconduct is substantiated, discipline at the U of M is all over the map. And though Minnesota public information laws made the reports public in Veglia’s case, many cases are veiled by privacy laws or settlement terms, allowing problem employees to avoid scrutiny or quietly move on to other jobs.

RAISING THE RED FLAG

Kristian Lum had been warned. “Right before I ever attended my first [academic] conference,” the human rights data scientist wrote in a December 2017 blog post, “one of the women who was a year ahead of me in my program pulled me aside to warn about [a professor]. She told me to do my best to avoid him at the conference but ‘every woman has a story about him, so it’s only a matter of time.’ Of course, she was right.”

Not long after her fellow student’s red flag, Lum encountered the professor while presenting part of her dissertation work. She says he touched her on the leg and commented that her dress was “way too sexy” for a conference. Eventually, she says, he took his inappropriate behavior to Facebook messages.

Lum finished her Ph.D. at Duke, but she wound up leaving academia, partly because of this and other sexual harassment at academic conferences. Then, in December, Lum heard that the professor’s amateur band had performed at a conference, and when the professor took the mic, he cracked jokes about sexual assault and Al Franken’s groping scandal.

Frustrated that this bad behavior continued unchecked, Lum took to her blog to express her disappointment and share a detailed list of the professor’s unsavory conduct. Following its publication, U of M professor and biostatistics division head Brad Carlin admitted he was the person being discussed.

In a Facebook post, Carlin apologized for his jokes about groping and assault and said he wouldn’t comment further because investigations were ongoing. He also said Lum’s other accusations were missing context. Lum shot back, providing screenshots of Carlin’s Facebook messages to her. In the messages, Carlin discusses sex and a particular genre of porn he watched, which was, in his

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words, “OMG my stepmom and I both fucked my bf.”)

Carlin is currently the subject of four active investigations at the U, as first reported by the Pioneer Press. Following the attention, Public Health Dean John Finnegan removed Carlin, who is on sabbatical, from his division head position.

Carlin had been investigated twice before and was reprimanded by Dean Finnegan in April 2016 for making inappropriate comments. Carlin was instructed to attend four hours of diversity training.

“I’m saying this publicly,” Lum wrote in her initial blog post, “because whenever I have shared these stories privately with my colleagues, both men and women, they are appalled. It is time for us to be publicly and openly appalled, not just attempting to tactfully deflect inappropriate advances and privately warning other women.”

Without Lum’s action, the U’s investigations may never have started. And even if the U determines that Carlin misbehaved, those conclusions might never see the light of day. That’s because Minnesota’s laws say accused employees’ names and case files should be released only if the employee is disciplined. When there’s no discipline or when the employee resigns before discipline is made official, the findings are locked away.

Of the 55 sexual misconduct cases substantiated in the university system from 2013 through 2017, more than half ended in the shadows. In 23 of the cases, the responsible employee left the university either through “resignation, lay-off or non-renewal” after the finding but before being disciplined; their names and case files are not publicly released.

In nine other cases, the employees remained at the university but weren’t disciplined. They may have received letters of expectation, been directed to complete training, or received coaching or monitoring, but these consequences are not severe enough to meet the university’s definition of discipline. Their names and case files also remain private.

A CLEAN SLATE

The holes in this system aren’t unique to the University of Minnesota. Multiple prestigious institutions have been criticized in recent years for turning a blind eye or not investigating the history of new hires.

In 2015, University of California at Berkeley concluded Geoff Marcy, one of the biggest modern names in astronomy, had violated sexual harassment policies multiple times between 2001 and 2010. Four women alleged Marcy had variously massaged, kissed, groped, or pressed his erection against them. Some said they had been reluctant to report Marcy, a vocal advocate for women in science.

Berkeley gave Marcy a warning, until documents were leaked to BuzzFeed News, which later reported that Marcy also had a history of sexual harassment complaints at San Francisco State University. Three women said they filed official complaints against Marcy during his tenure there, but the school told BuzzFeed it didn’t keep harassment complaints dating back that far. (The earliest complaint against Marcy originated in 1995.) In a statement responding to the Berkeley allegations, Marcy wrote that he did not agree with each complaint that was made but “I take full responsibility and hold myself completely accountable for my actions and the impact they had.”

As public pressure mounted, Marcy left his Berkeley post, some 20 years after the first complaint was filed.

Thomas Pogge, a respected name in philosophy, also came with a track record of sexual harassment complaints when he joined Yale University in 2008, according to the New York Times.

Allegations of sexual harassment at Yale (groping, pressing his erection against a student, asking to stay at a student’s home and share a hotel room with her, inappropriate comments and emails) surfaced within just two years. Yale investigated Pogge in 2011 and found he had acted unprofessionally but not in a sexually harassing manner. None of this was made public until BuzzFeed News obtained confidential documents about the complaints in 2016. (Pogge later admitted to the New York Times that he had behaved inappropriately but said he had not gone as far as sexual harassment.)

Yale knew when it hired Pogge that he had a history of misconduct at Columbia University, the Times reported. He was hired anyway.

Katie Eichele, director of the University of Minnesota’s Aurora Center for Advocacy and Education, said screening for sexual harassment is difficult “because there are legal parameters of what you can or cannot look for and ask in those job searches.”

The U does a criminal background check and asks candidates to disclose any past findings of misconduct.

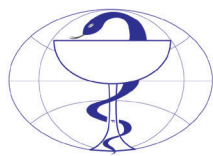
“[The system] provides an opportunity for them to continue the behavior at other places without having to disclose that information and without having to go through any rehabilitation processes,” says Eichele.

While staff and faculty, with or without tenure, can be fired for sexual misconduct at the U, terminations are rare. That may be because discipline takes so long to be decided that employees can choose to resign instead to protect their reputation. In the cases the University of Minnesota made public, the delays between the EOAA finding and discipline being imposed were often significant. The timing was unclear

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in 11 cases, but the fastest disciplinary action took five days, while the longest took three months.

Of the 23 disciplined employees, seven were fired, and only three of those were in teaching roles.

A MIXED BAG

Gilbert Rodman, a communications professor, was found in a 2013 EOAA investigation to have repeatedly crossed boundaries with women in his department since 2009, starting with Facebook and text messaging even before incoming graduate students

female graduate students to Rodman's advising caseload. Because the graduate students felt they weren't being heard, they "created an informal sexual harassment liaison position" to warn new students to "avoid social contact with Dr. Rodman," according to EOAA.

"Dr. Rodman's continuation of this conduct despite several warnings by the Department indicates that serious responsive action is necessary," the investigators wrote.

The discipline? Rodman's supervisors told him not to evaluate certain students and research presentations for two years, required him to attend sexual harass-

"IT IS TIME FOR US TO BE PUBLICLY AND OPENLY APPALLED."

and postdoctoral candidates knew if they were accepted to the program. He scouted potential homes for one incoming postdoc and then invited her to stay at his house until her apartment lease began. While she was staying at Rodman's home, the woman said Rodman left a condom lying out where she would be sure to find it.

According to the findings of the investigation, Rodman would frequently pressure students to spend social time with him, even when it was clear they were not interested.

Several students alleged if they asked Rodman questions about their studies, he would "nearly always" suggest meeting off-campus for drinks or a meal.

One complainant alleged he repeatedly asked her about her age. When she wouldn't tell him, he decided to figure it out anyway by "inquiring at separate times" about her brother's age and the age difference between them. She says he also asked about her past and secrets since "he could not learn about them" because she turned down his Facebook friend request.

In one alleged incident Rodman began making jokes about a dog to the complainant: "Maybe his wang smells like bacon. ... I don't know, maybe you fellated [the dog]." Rodman didn't recall that specific comment but said it matched his sometimes "off-color attempts at wit."

The allegations continue in the document, including unwanted touching, late-night texting, and entering offices unannounced then watching silently until he was noticed. (Rodman declined an interview request for this article.)

Multiple graduate students spoke up to their department about Rodman's behavior. The department stopped assigning

ment training, and asked him to knock or announce himself before entering an office.

When discipline is meted out at the University of Minnesota, it's left to the employee's supervisor. While the EEOA makes recommendations, it doesn't ultimately decide on disciplinary measures. Across the siloed academic departments, consequences are a mixed bag of length and severity.

According to a letter of reprimand obtained from the university, Jim Turman, the assistant vice provost at the Recreation and Wellness Center, received training and a two-week suspension without pay in 2015 for making a sexually inappropriate remark to an employee, for telling an offensive racial joke to the same employee, and for expressing frustration that the employee was offended.

Another letter shows that James Scroggins, who worked for facilities management on the West Bank campus in 2016, admitted to teasing a female employee about going on a diet for her tropical vacation, as well as repeatedly asking to see pictures of employees in their bathing suits when they returned from vacations. When EOAA asked about these comments, he said he appreciated people who "take care of themselves."

Scroggins was given a written warning and sent to training.

Disciplinary letters from March 2014 show that four Dining Services employees at the Twin Cities U of M campus were disciplined for violating the sexual harassment policy. Gerald Pederson admitted to making explicitly sexual comments about female students using the dining hall and telling someone, "I've got a piece of meat you can unpack."

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Alejandrorey Vinson denied making sexual and derogatory comments about female students in the dining hall and denied discussing masturbation and the world-record largest penis, but multiple witnesses disagreed.

Jacob Lindgren discussed a female student's apparent mustache, ranked female students by attractiveness, and told someone to "suck my dick," according to multiple witnesses. He denied it.

Mike Sittler admitted to making a statement like, "If I ever got hugely rich, I would have a woman wash my balls." He denied making other comments, including "I'm out like a gay boy at a pride parade," and "The Vikings lost but at least I got my dick sucked." However, multiple witnesses corroborated these statements.

The men each received one- or two-day suspensions without pay.

These cases happen all over the university, with few overlapping personnel to account for them except EOAA staff. EOAA recommended discipline for each case in which it made a finding of sexual misconduct, but the university would not release those recommendations.

Tina Marisam, the director of EOAA, said her group tries to make recommendations consistent with other cases it has handled, "but ultimately it is the decision of the department or unit about what discipline to impose."

Marisam said recommendations are usually pretty generic because each case is unique and supervisors know their departments best.

"I think the system has worked well and that individuals who have engaged in sexual harassment have received responsive action and sanctions, if appropriate, that are proportional to the conduct," she said.

Others don't think this system is doing enough.

"A lot of these policies are very much blind to real power imbalances that exist here in this university and the fact that usually sexual misconduct happens and is enabled by people in supervisory positions," said Lena Palacios, an assistant professor in the Department of Gender, Women and Sexuality Studies.

Often, she added, "other faculty know about it, staff know about it, everyone's mumbling about it. And if the department chair hasn't done anything yet to address it, they're not going to. They'll protect that person."

BLACKED OUT

In June 2017, Gianluigi Veglia received a formal reprimand from his supervisors, the deans of the Medical School and of the College of Science and Engineering, who were "deeply disturbed" by the conclusions of the two investigations. "Your behavior as described in the reports is patently offensive, unacceptable, and

directly inconsistent with the principles of academic integrity and responsibility," they wrote.

The comments he allegedly made were not limited to direct mentions of sex or intercourse, according to the investigation.

One complainant said that after she lost weight, Veglia gestured to her smaller breasts and said, "What am I supposed to do with those?"

During the investigation, "[Dr. Veglia] acknowledged noticing, worrying and talking with [the complainant] about the amount of weight that she had lost, but denied referencing the size of her breasts."

Another complainant alleged that "Dr. Veglia told her she was very beautiful, she would be sexually harassed, and therefore, she should toughen up."

"That's why I say inappropriate things to you," she reported him saying. "You need to be desensitized to it."

Dr. Veglia admitted telling women in his lab they would have more challenges than men, but denied saying this in the context of a discussion about sexual harassment.

Following the investigation, he was given typical sanctions, like attending sexual harassment training and meeting with his boss.

A bigger blow was his removal as the director of the university's Nuclear Magnetic Resonance Center and the accompanying annual salary bonus of \$10,000.

Other sanctions sound tough but are not as harsh as they might seem.

For example, Veglia isn't allowed to supervise undergraduate students through the 2019-20 school year and was also removed from the two graduate programs he taught in, with his readmission to the programs contingent on his conduct, including "no reports of sexual harassment."

Veglia can still do research with graduate students and others, which means his federal funding will keep flowing into the school.

The National Science Foundation announced in February that it would begin requiring institutions to report grantees who violate sexual misconduct policies, and it may even pull funding.

Congresswoman Jackie Speier, D-Calif., introduced a bill in September 2016 that would have made similar rules at several federal funding agencies. The bill stalled in committee.

The investigation of Veglia also offers a thought-provoking case study in the university's handling of public information.

When an investigation ends, EOAA compiles the complainant's allegations, the responses of the accused, the highlights of interviews with witnesses, and its ultimate finding into one big document.

When the university releases its conclusions, identifying information about the complainant should be removed so his or her identity isn't known to the public.

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The university regularly fields requests for public documents that need to be redacted before release. Stacie Christensen, the director of Minnesota's Data Practices Office, said state laws leave room for public institutions to weigh privacy rights against the public's right to know.

"It's kind of left up to the entity that's doing the redacting," Christensen said.

Some redacted documents, like the findings against Rodman and other recent examples, are readable. Others, like files in the investigation against Veglia, quickly devolve into near-complete blackness. On some pages, only the page number and section heading escape the Sharpie.

City Pages obtained unredacted copies of the Veglia reports and redacted them to protect the privacy of the complainants.

Thirteen of the 19 pages in the two complaints provided by the university are mostly or completely black. Redactions include indisputably benign information like this: "Stephen Colbert is a comedian who appears regularly on TV."

Dan Herber, associate general counsel for the university, wrote that redactions are made based on whether the information could be used by "a reasonable person in the school community, who does not have personal knowledge of the relevant circumstances, to identify the student."

However, the Veglia documents aren't packed with any more identifying details than the Rodman documents, and even the U's black-out versions identify the complainants as female.

Such rigorous attention to detail isn't given to everything the U sends out. City Pages received two files from the U that included the names of two women who had complained. Both documents were immediately returned to the U to be properly redacted, but only one of them came back fixed. The other, a single-page summary, had to be returned a second time before the woman's name was removed.

Meanwhile, heavy-handed redactions sanitize serious misconduct.

In an October interview with WNYC's *On the Media* radio program, author Lin Farley, who coined the term "sexual harassment" in the 1970s, said she believes when the details of sexual harassment are glossed over, the story loses its impact.

"We have to tell the details," she said. "People are shocked when they find out that the guy is coming in at noon and saying, 'Okay, honey, meet me in the back room, I want a blow job.' ... People do not understand how serious it is."

FACING FORWARD

In May 2017, U of M President Eric Kaler announced an initiative to prevent sexual misconduct.

In typical academic fashion, responsibilities were delegated, leaders were appointed, and committees were

convened to plan and make recommendations. So far, the actions taken mainly concern increased training and education. All faculty and staff will be required to have sexual misconduct training, and students will receive more instruction as well. Some of these trainings are now available for employees and students, and many have already taken them.

Karen Miksch, a co-chair of the initiative and an associate professor in the U's College of Education and Human Development, said the training is an important place to start.

"We know that these types of trainings and other prevention measures like bystander intervention training—they

About one in four female undergraduate students at the U's Twin Cities campus report having been sexually assaulted during their academic careers at the university, according to several campus climate surveys. Eichele said the surveys also show many students didn't think what they'd experienced was serious enough to report, even in cases of rape. "And that carried through in all the different types of sexual misconduct, whether talking about relationship violence, stalking, or sexual harassment."

In an emailed statement, Eichele wrote that the mandatory reporting policy was important because it shows the campus is getting serious about sexual miscon-

**"THAT'S WHY I SAY
INAPPROPRIATE THINGS
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work. They also tend to work for a certain period of time and then we need to do something more," she said.

However, she added, broad culture change "isn't something that you do in a year or two. This is a very long-term process. We know that some of our efforts may not see results for five or 10 years, but we have to keep going to make sure we get there."

A new mandatory reporting policy is getting a lot more attention, and it hasn't come from the initiative.

The policy, which went into effect January 1, requires nearly all university employees to make formal reports to EOAA when they learn of sexual misconduct.

Marisam, of EOAA, said she expects the policy will increase reports, but a letter signed by Palacios and about 100 other faculty, students, and staff cited public health literature that showed mandatory reporting policies could actually achieve the opposite.

"A lot of these students are just deathly afraid of reporting, and once they know that you're a mandatory reporter, it chills the reporting," Palacios said.

While she supports the policy, Eichele, of the Aurora Center, said the power differential between employees and students can already put a dent in reporting numbers, especially for grad students.

"For graduate students if [the perpetrator] were someone that's advising them or in a faculty role, there's a lot of risk. ... [Their] entire academic studies could be upended," she said.

duct. She also noted that the targets of misconduct "still have a choice in whether or not they want to participate in any university investigation."

An investigation could still happen without a student's participation, even if the complainant's confidentiality couldn't be maintained, but those situations are rare. "If we don't have the participation of the complainant, we often don't have enough information to investigate," Marisam said.

Professors who learn about misconduct in class discussions or assignments are exempt from mandatory reporting as long as they report non-identifying information to EOAA and provide the student with resources. The policy does not exempt faculty or staff who learn about misconduct outside class. What's more, if an employee is the one being harassed or assaulted and tells a supervisory employee like a department chair, that supervisor must make a report to EOAA.

"The university system nationwide has definitely had its hand slapped because it has mishandled so many cases of sexual violence on campuses," Palacios said. "This is their way to protect themselves."

Palacios said rather than vilifying each harassing individual, she's interested in the systems.

"This is a culture," she said. "People enable it, people dismiss it, they trivialize it. ... Real accountability would mean saying, 'Okay, this guy got away with it, but what are the conditions in this department that allowed that behavior to go on for so long?'"



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Why we've fallen in love with this Best New Restaurant in the Twin Cities

BY HANNAH SAYLE

There was a time when you could dump some garden-variety ice in a glass, swirl it around with the right ingredients, and I'd knock it back with grateful satisfaction. That was before Martina, where each drink is made with its own particular type of ice: crushed, cubed, stamped, and slivered. No number of slapdash drinks can unring that bell.

But why gush over ice when we've just freed ourselves of winter's frosty chains? Because details like these define Martina.

The cocktails, most around \$9 and many with house-made vermouths and tinctures, come with a garnish or straw (glass, bam-

boo, colored paper) that feels distinctive and special. And oh, that ice: A giant cube in the

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Old Fashioned is branded with a copper stamp, perhaps the mark of some cloak-and-dagger society we're dying to join. The Coffee Sport, a high-proof house-made version of a coffee liqueur, is served with two miniature, perfectly hewn cubes, and in the Promiscuous, a wafer-thin raft of ice floats on the surface. The Naked Ballerina #2 brims with pebble ice, the kind that makes a satisfying crunch when you stab your straw into the glass.

At brunch, the Essentials is a trio of mini carafes nestled in a carton of pebble ice: a sampler of Martina's takes on the bloody Mary, mimosa, and coffee cocktail. The

Sous Les Mers fills the bottom of the glass with purple seaweed, conjuring the ocean floor; the Viceroy, their take on a caipirinha, is topped with quarters of lime, the skins carved like etchings on some ancient relic. An impressive list of mocktails, including the sweet and spicy Edo Fizz with togarashi, loops in non-boozers.

Conceptually, Martina (City Pages' 2018 Best New Restaurant) is a fusion restaurant, with none of the gimmicky trappings that genre has accumulated over time. If meticulous attention to detail is one half of Martina's secret, the other half is balance—the seamless execution of multiple concepts and flavors at once. The pairing of Argentinian and Italian flavors is as natural to chef Daniel del Prado as his own bloodline, which, of course, it is. Del Prado claims Italian, Spanish, and Argentinian roots, so Martina, his first solo foray after a celebrated career at La Belle Vie, Bar La Grassa, and Burch, sings with authenticity and ease.

Take the grilled beef tongue bruschetta, an homage to the grilled meats of Argentina and the classic Italian hors d'oeuvre, which stacks blackened toast with tender slices of beef, savory sardine mayo, and a spritely celery and parsley salad. For pescatarians, the charred avocado bruschetta hits many of the same flavor notes, beautifully joining the fat of rich avocado with the acid of pickled shrimp and a parsley and shallot garnish. It arrives just barely below room temperature to unmask every layer of flavor.

The broader menu is a medley of rich braises and pasta dishes from southern Italy and the bright, herbaceous treatment of



Chilled crab

GRF

grilled meats and seafood from Argentina. The cacio e pepe, typically a simple spaghetti with cheese and black pepper, is transformed into a decadent ravioli, filled with liquid parmesan; it is as juicy as a soup dumpling and as rich as your cheesiest fantasies. The braised lamb fusilli invites tangy tomatoes to cut the richness of the lamb, before a hint of mint shakes up the whole affair.

A filet of halibut topped with herbed breadcrumbs heralds spring in a shocking-green watercress, potato, and clam puree, fine enough to eat all on its own, by the spoonful. Even something called Burnt Squash, which sounds like a kitchen flub, is treated with an elegant hand, mixing acidity from fresh lime juice with the textural appeal of crunchy, finely chopped nuts.

Presentation varies from the rustic, crowd-pleasing leek and gorgonzola empanadas with chimichurri to the tricky chilled crab, which stands cylinders of crab and hearts of palm next to each other as if to disguise which is which. Take both pieces in

one swipe with a dab of tangy carrot mayo and savor one of the best bites in town. (Del Prado's inventive use of carrots sprouts up again in the sumptuous gnocchi with simple tomato sauce, buoyed by a sweet carrot reduction.) For a show-stopper, the stuffed trout arrives from the wood-fired oven whole, head-on, filled with a crab mixture and wrapped in prosciutto; a seafood platter (\$60 for half, \$95 for full) lays out an impressive spread of crisp octopus ceviche, oysters, shrimp, the chilled crab from heaven and the sentence above, a fabulous smoked scallop salad with a tart herbed mayo, and whatever other crudo the kitchen is dreaming up.

At brunch, dishes hew closer to the American classics. The cheeseburger, a brunch exclusive, comes from Joe Rolle's workshop of outrageous burgers (he invented the fan-favorite at Parlour) and plies us with unholy amounts of velvety cheese and griddled beef. Except unlike other au courant flat-top burgers, this one actually includes lettuce

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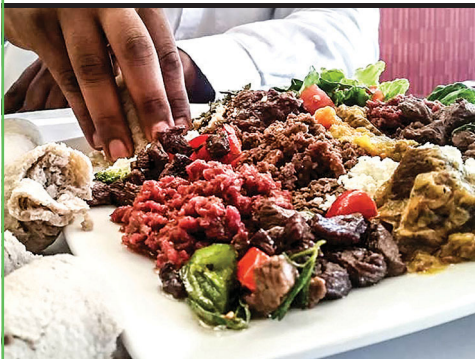
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Order the potato churros if you're having the burger. (Order the churros even if you're not.) This clever twist on French fries is a stunning combination of crispy, golden exterior and creamy potato interior, served with spicy mayo and ketchup. "There's something magical going on there," said someone at our table.

After that introduction, we expected savory items to reign, but brunch sweets stole the crown. The steak and eggs was straightforward, with only a (delightful) chimichurri sauce to set it apart. Crab Benedict, which slathered crab cakes in buttery Hollandaise, was as well-executed and predictable as the steak and eggs.

Meanwhile, almond flour pancakes—only \$8—were utterly dreamy. Fresh blueberries, strawberries, and pepitas doll up the gluten-free short stack, each cake with crisp edges and an almost silky middle. Side portions of butter, almond butter, and maple syrup let you manifest the perfect bite. The yogurt parfait, an almost certain throwaway on any other menu, is treated as royally as a crème brûlée, served in a wide shallow dish with grapefruit supremes, mint, and granola, and dusted with hibiscus powder. Every time this dish hits a table, Go-Gurt tubes the world round wilt in shame.

For after-dinner sweets, sharing is advised; dulce de leche in the flourless chocolate cake and the panqueque (a crepe with bananas) will vault your blood sugar into the stratosphere, but you'll melt into your chair with every forkful. A lighter but no less considered option, the flan is more creamy than gelatinous and flecked with cypress salt and tangy dried grapefruit. Or if you've overindulged already, wait for the complimentary truffles to hit the table. Just as you'll start each meal with an amuse bouche of Argentinian cheese bread (almost like a squishy Cheez-It), you'll be treated at the end to a little sweet farewell. It's all in the details.

When you visit Martina, you'll feel equally certain you've walked into a hidden late-night bar off a Buenos Aires side street and into a Michelin-starred restaurant on the Mediterranean coast. Formerly the spare Scandi dining room of Upton 43, this new Linden Hills restaurant is warmer, a light-filled space by day and a low-lit bustling bar by night. Greenery lines the walls, pink light glows off the kitchen, and bleached wood rafters tower overhead; terrariums of fresh cocktail accoutrements—including those etched limes—draw eyes to the bar in the center of the room. The full menu is served there, so if you haven't made a reservation, you can idle with a drink until a stool opens up. Just take a minute to look down and notice what's clinking in your glass. **CF**



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CAR SEAT HEADREST
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UP NEXT FIRST AVENUE MAINROOM



MAY 04
UNKNOWN MORTAL ORCHESTRA
WITH MAKENESS



CITY PAGES PRESENTS
MAY 06
FLIP PHONE
SUPERSTAR DRAG CONTEST
HOSTED BY MICHELLE VISAGE
(RUPAUL'S DRAG RACE)



CITY PAGES PRESENTS
MAY 07
PETER HOOK & THE LIGHT
WITH DJ JAKE RUDH (TRANSMISSION)



MAY 09
JIMMY EAT WORLD
INTEGRITY BLUES THE TOUR
WITH THE HOTELIER, MICROWAVE



MAY 10
THE FRATELLIS
WITH BLOOD RED SHOES



GO 96.3 PRESENTS
MAY 11
GO SHOW FT. BISHOP BRIGGS
WITH MATT MAESON
HOSTED BY JORDAN, GO 96.3



MAY 13
THE BREEDERS
WITH MELKBELLY



MAY 15
THE STRUTS
WITH THE GLORIOUS SONS,
SPIRIT ANIMAL



MAY 17
89.3 THE CURRENT PRESENTS
ANDERSON EAST
WITH J.S. ONDARA



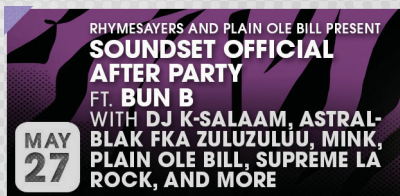
MAY 18
THE SUBURBS
WITH PORCUPINE, KISS THE TIGER



MAY 19
JOEY BADASS
THE AMERIKKKANA TOUR
WITH BOOGIE, BUDDY,
CHUCK STRANGERS



RHYMESAYERS AND DJ KEEZY PRESENT
MAY 26
SOUNDSET OFFICIAL BEFORE PARTY
FT. THE KLITUATION FT. JUNGLEPUSSY
WITH SA-ROC, NIKKI JEAN,
LADY MIDNIGHT, MARIA ISA,
MANCHITA, AND MORE



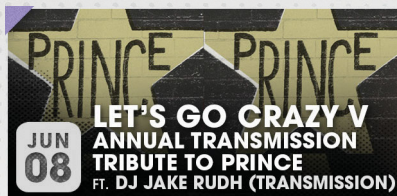
RHYMESAYERS AND PLAIN OLE BILL PRESENT
MAY 27
SOUNDSET OFFICIAL AFTER PARTY
FT. BUN B
WITH DJ K-SALAAM, ASTRAL-BLAK FKA ZULUZULUU, MINK,
PLAIN OLE BILL, SUPREME LA ROCK, AND MORE



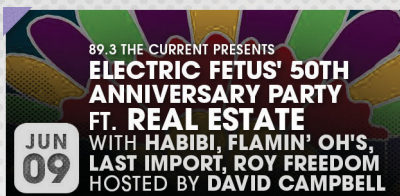
JUN 05
89.3 THE CURRENT PRESENTS
EELS



JUN 06
LITTLE DRAGON



JUN 08
LET'S GO CRAZY V ANNUAL TRANSMISSION
TRIBUTE TO PRINCE
FT. DJ JAKE RUDH (TRANSMISSION)



89.3 THE CURRENT PRESENTS
JUN 09
ELECTRIC FETUS' 50TH ANNIVERSARY PARTY
FT. REAL ESTATE
WITH HABIBI, FLAMIN' OH'S,
LAST IMPORT, ROY FREEDOM
HOSTED BY DAVID CAMPBELL



JUN 13
FIRST AVENUE AND LIVE NATION PRESENT
ERIC NAM
WITH LOOTE



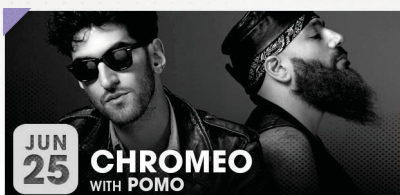
JUN 15
FRANCIS AND THE LIGHTS



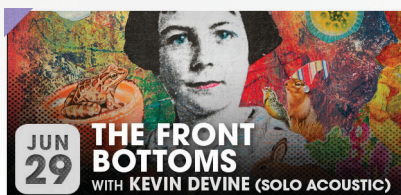
JUN 16
DRAKE NITE: SCORPION
WITH DJ BACH, GREENERY



JUN 23
FLIP PHONE: XXL PRIDE
STARRING MONET X CHANGE
(RUPAUL'S DRAG RACE)
WITH CEE CEE RUSSELL,
JULIA STARR, TYGRA SLARII,
DOMITA SANCHEZ



JUN 25
CHROMEO
WITH POMO



JUN 29
THE FRONT BOTTOMS
WITH KEVIN DEVINE (SOLO ACOUSTIC)



DARK ENERGY PRESENTS
JUN 30
THE 2ND ANNUAL VAMPIRE'S BALL
WITH THE PIRATE TWINS, DJ GRANT MAYLAND, ANGELICA OTTAVIA, DJ MERCURY, HYPERKARMA, DEVATA DAUN, AND MORE

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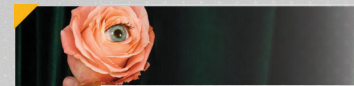


UP NEXT PALACE THEATRE



MAY 09

FLATBUSH ZOMBIES
SEE YOU IN HELL
W/ KIRK KNIGHT, NYCK CAUTION



MAY 16

MARIAN HILL
W/ MICHL



MAY 17

LAKE STREET DIVE
W/ LIZ VICE



JUN 29

OLD CROW MEDICINE SHOW



JUL 25

MY BLOODY VALENTINE



AUG 01

BEN HARPER & CHARLIE MUSSELWHITE

UP NEXT 7TH ST ENTRY

BEST CONCERT VENUE
- CITY PAGES 2018



MAY 3
SNOWTA PRESENTS
MELVV
W/ KIDSWASTE, HRMNY
THURSDAY, MAY 3



MAY 4
JOSHUA HEDLEY
W/ DUSTY HEART
FRIDAY, MAY 4



MAY 5
THE SUFFERS
W/ KRYSTAL METCALFE
SATURDAY, MAY 5



MAY 6
DAYS N DAZE
W/ THE ANTIDON'TS, DRONES
SUNDAY, MAY 6



MAY 8
DIZZY FAE
W/ PSYMN, SU NA
TUESDAY, MAY 8



MAY 9
JAKE MILLER
HIT AND RUN TOUR
W/ DEVIN HAYES
WEDNESDAY, MAY 9



MAY 11
STEP ROCKETS
W/ JOHN CHUCK & THE CLASS, DEEP LOVE
FRIDAY, MAY 11



MAY 12
DAMIEN JURADO
OVER RAINBOWS TOUR
W/ NAOMI WACHIRA
SATURDAY, MAY 12

UP NEXT TURF CLUB



MAY 2
JILLIAN RAE "MEDICATION"
SINGLE RELEASE, FOXFEATHER,
THE HEAVY SET
WEDNESDAY, MAY 2



MAY 3
NAKED GIANTS
W/ FURY THINGS, LOUD SUN
THURSDAY, MAY 3



MAY 4
IKE WILLIS PROJECT
(FRANK ZAPPA VOCALIST)
W/ MICKI FREE
FRIDAY, MAY 4



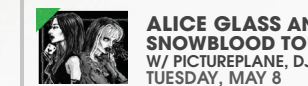
MAY 5
STEVE MOAKLER
BORN READY TOUR
W/ COREY KENT WHITE
SATURDAY, MAY 5



MAY 6
BLOOD WASHED BAND
CD RELEASE SHOW
W/ ANG AND THE RANCH HANDS,
HOUSE OF MERCY BAND
SUNDAY, MAY 6



MAY 7
PEELANDER-Z
W/ BUG FIX, KOO KOO KANGA ROO
MONDAY, MAY 7



MAY 8
ALICE GLASS AND ZOLA JESUS
SNOWBLOOD TOUR
W/ PICTUREPLANE, DJ GRANT MAYLAND
TUESDAY, MAY 8

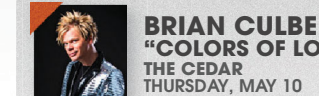


MAY 9
SARAH SHOOK & THE DISARMERS
W/ THE LONG ODDS
WEDNESDAY, MAY 9

UP NEXT OTHER VENUES



MAY 2
KEVIN MORBY
W/ HAND HABITS
THE CEDAR
WEDNESDAY, MAY 2



MAY 10
BRIAN CULBERTSON
"COLORS OF LOVE" TOUR
THE CEDAR
THURSDAY, MAY 10



MAY 12
BOB SCHNEIDER
W/ MOBLEY
FINE LINE
SATURDAY, MAY 12



MAY 20
POWER TRIP
W/ SHEER MAG, FURY, RED DEATH
FINE LINE
SUNDAY, MAY 20



MAY 26
MASON JENNINGS
W/ SERA CAHOONE
THE CEDAR
FRI, MAY 25 & SAT, MAY 26



MAY 31
PARQUET COURTS
W/ GOAT GIRL
FINE LINE
THURSDAY, MAY 31

COMING SOON



SUN MAY 06
89.3 THE CURRENT PRESENTS
DR. DOG
CRITICAL EQUATION TOUR
WITH SON LITTLE
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TUE OCT 02
CHVRCHES
SECOND SHOW ADDED! (OCT 3 SOLD OUT)
PALACE THEATRE \$40 / 7PM DOORS / 18+
ON SALE FRIDAY, MAY 04 AT 10AM



FRI JUL 20
RAPHAEL SAADIQ
FIRST AVENUE \$35 / 8PM DOORS / 18+
ON SALE FRIDAY, MAY 04 AT 10AM

A LIST

SATURDAY Strong drinks and fancy hats at Betty Danger's Country Club **P. 24**

SUNDAY MayDay Parade and Festival celebrates the new season **P. 25**

THURSDAY 5.3

TALK/DANCE

MN ARTISTS: JOVAN C. SPELLER

WALKER ART CENTER

Local artist and curator Jovan C. Speller has put together a fantastic evening of performance, cinema, and discussion centered around the idea of "home" in North America. The talk, titled "Choosing Home: A Right, a Privilege or an Act of Trespass," will feature Sicangu Lakota artist Dyani White Hawk, who will be presenting both a film and a performance about language. There will also be dance pieces by Alanna Morris-Van Tassel and Rosy Simas. After dancing with TU Dance for many years, Tassel has recently embarked on her own path as a solo artist and choreographer. She'll be sharing her work "Yam, Potatoe an Fish!," a multimedia performance that explores time, migration, and her family's journey from the Caribbean to Brooklyn. Seneca artist and choreographer Simas' "transfuse: a breathing, contemplation, clearing, a transition" is informed by her recent travels to the Deep South, where she was born. 5 p.m. Free. 725 Vineland Place, Minneapolis; 612-375-7670. —SHEILA REGAN

COMEDY

MARK NORMAND

ACME COMEDY CO.

"I went to film school in New York and then hated doing movies," explains New Orleans native Mark Normand. "You have to get the actors, the gaffer, the grip, the equipment, write the script, and schedule everything. It was more stress than fun." Doing sketch comedy at night opened up a whole new world. "It was so much easier than doing movies. It was way more fun." He parlayed that interest into standup and returned to New Orleans only to find there was a lack of venues at which to perform. "There was one show a week, sometimes two if you were lucky. In New York, there are like eight million a night." So, he headed back and paid his dues. "I got mugged, blackout drunk, lost on the subway, my landlord died of



Christopher Watson
takes a "Dive."

CHRISTOPHER WATSON DANCE

AIDS, and I got bed bugs." He stuck to it, taking day jobs that didn't interfere with open mics. After two years of being terrible, he became more comfortable and started developing a voice. After six, he was able to do comedy full-time. Now he headlines clubs across the country, and has made multiple appearances on *Conan* and *The Tonight Show*. 18+. 8 p.m. Thursday through Saturday; 10:30 p.m. Friday and Saturday. \$15-\$18. 708 N. First St., Minneapolis; 612-338-6393.

Through Saturday —P.F. WILSON

ART/GALLERY

TAMINA MUHAMMAD

EAST SIDE ARTS COUNCIL

Strong women are at the epicenter of Tamina Muhammad's art. Her paintings depict the power of motherhood in bold watercolors and handmade Moroccan ink in a style reminiscent of cave paintings. Muhammad pulls from her African ancestry, multicultural heritage, and the landscapes she's lived in when creating. Florals, cacti, and sunsets serve as an ode to the Southwest and make

frequent appearances. A multimedia artist, she works with watercolor, acrylic, Prism markers, colored pencil, and ink paints in styles that range from fantasy to abstraction. She also designs logos, runs a professional face-painting business (Tamina Fun Faces), and has murals on the walls of local venues, including the West Minnehaha Recreation Center. Born in New Jersey, a longtime resident of Arizona, and a graduate of the Pratt Institute, Muhammad moved to Minnesota three years ago. Her first solo show is at the East Side Arts Council, where she is the lead artist for the summer artmobile and an instructor for the senior arts program. There will be a public reception Thursday, May 3, from 6 to 7:30 p.m. 977 Payne Ave., St. Paul; 651-774-5422.

Through mid-August —ERICA RIVERA

FRIDAY 5.4

TALK

INVISIBILIA'S LULU MILLER

FITZGERALD THEATER

On the NPR podcast *Invisibilia*, co-creator Lulu Miller explores the mysterious forces that drive human beings. By combining science and real-life narratives, *Invisibilia* unpacks the ideas, emotions, and behavior that make us who we are. Miller's curiosity was stoked during her childhood in Newton, Massachusetts, by her scientist father, who seemed to have an answer for everything. While employed by a woodworker in Brooklyn after college, Miller began listening to *Radiolab*, where she would later volunteer and become a producer. After receiving her MFA from the University of Virginia, Miller returned to freelance radio journalism and met NPR science correspondent Alix Spiegel. The duo created *Invisibilia*. When the podcast debuted in 2015, it shot to number one on iTunes. It's now in its fourth season, and has more than a million weekly downloads. At this event, in honor of Mental Health Awareness Month, Miller will discuss the rewards and challenges of telling stories of emotional pain with MPR's Tom Weber. Local

THEATER

HIGH FIDELITY

THE ELECTRIC FETUS

Nick Hornby certainly understood how music can be a nostalgia trigger when he wrote *High Fidelity*. The novel follows a thirtysomething record store owner named Rob who, faced with a breakup, grows compulsively focused on his past relationships. Sequencing his heartaches like track listings, Rob is faced with the prospect of evolving with the times before his life is relegated to memories. After being further popularized by a 2000



COURTESY OF MINNESOTA MUSIC THEATRE

film, *High Fidelity* was adapted into a Broadway musical in 2006. The creative team's main challenge was to materialize Rob's fixated headspace with choreographed sequences and original compositions to match the character's begrudging maturation. This emphasis on the influence of music will no doubt be heightened further by Minneapolis Musical Theatre's unique staging of the show at Electric Fetus, a beloved Minneapolis record store. Starring Taras Wybaczynsky as Rob and directed by Sara Pillatzki-Warzeha, this production suggests that even the most revered of albums run the risk of becoming nothing more than vinyl artifacts if they're not brought back to life on a turntable. 9:30 p.m. Fridays; 8:30 p.m. Saturdays; 7 p.m. Sundays. \$30. 2000 Fourth Ave. S., Minneapolis; 612-440-6681. **Through May 20 —BRAD RICHASON**

musician Aby Wolf will also perform. 8 p.m. \$27-\$45. 10 E. Exchange St., St. Paul; 651-290-1200. —ERICA RIVERA

FILM

THE ODD COUPLE: LEMON AND MATTHAU

TRYLON CINEMA

While Jack Lemon and Walter Matthau are individually ranked among the finest actors of their generation, their co-starring efforts consistently elevated their performances, as their onscreen antics reflected a close offscreen friendship. This month, Trylon Cinema will allow audiences to sample the talents of these performers, both in solo roles and sharing the screen. The 10-film series offers three Lemon comedies—*Some Like It Hot* (1959), *Irma La Douce* (1963), and *The Great Race* (1965)—and four Matthau classics—*Hopscotch* (1980), *The Taking of Pelham One Two Three* (1974), *Charley Varrick* (1973), and *A New Leaf* (1971). The series hits its greatest heights with three co-starring features: *The Odd Couple* (1968), Neil Simon's comedy of mismatched roommates wherein the duo's contrasting public personas accentuate the humor; *The Front Page* (1974), a satire of press sensationalism and journalistic opportunism; and *The Fortune Cookie* (1966), the tale of an unscrupulous lawyer who convinces his brother-in-law to exaggerate an injury for a big payout. Fridays through Tuesdays. Showtimes vary; check www.trylon.org

for more details. \$8. 3258 Minnehaha Ave. S., Minneapolis; 612-424-5468. **Through May 29 —BRAD RICHASON**

DANCE

YOUNG DANCE: LOOKING BACK, LEAPING FORWARD

THE LAB THEATER

Youth rules. After the shootings at the Marjory Stoneman Douglas High School, teenagers all over the country have rallied, marched, done their homework, and spoken out about the need for gun legislation. Now our own Young Dance Company celebrates 30 years of articulating young bodies for expressive purposes with a concert that focuses on social justice. This collective of 25 dynamic dance artists ages 7 to 18, living with and without disabilities, invites innovative choreographers to create new works. This year Ananya Chatterjea and members of Ananya Dance Theater have crafted a fierce dance reflecting on the social and psychological effects of gun violence, envisioning a safe future shaped by the voices and creativity of children. Marylee Hardenbergh contributed a dance to raise awareness of regional water issues, while Marcus Young guided the company to create a series of improvisational scores addressing how we cultivate presence as a means to attain and then share power. Heavy stuff, but these kids can

CONTINUED ON PAGE 24 ►

TAPESTRY

Folkdance Center



Weekly Dances!

Thursday Bollywood

Friday International Folkdance

Saturday Contra Dance

Sunday English Country Dance



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UPCOMING BANDS

May 4 – Big Toe & The Jam

May 11 – Thrillbillies

May 18 – Branded



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ART
.COM

Big Head Todd & The Monsters



with **Los Lobos**
THURSDAY, AUGUST 9TH
VETTER STONE AMPHITHEATER
ALL AGES WELCOME | DOORS 5:30 | SHOW 6:15
ON-SALE FRIDAY AT 10 AM



A-LIST



COURTESY OF RHYTHMIC CIRCUS

CONTINUED FROM FRIDAY ►

handle it. The program also includes choreography by company members. 7:30 p.m. Friday and Saturday; 2 p.m. Saturday. \$15; \$8 students and seniors. 700 First St. N., Minneapolis; 612-333-3377. **Through Saturday —LINDA SHAPIRO**

DANCE/FESTIVAL

ARENA DANCES: CANDY BOX DANCE FESTIVAL

THE SOUTHERN THEATER

Now in its second year, this sweet sampler of performances, works-in-progress, and workshops showcases two singular dance talents this time around. They are Black Label Movement, led by Carl Flink, and Taja Will, who will be presenting the new *Gospels of Oblivion*, for which she received a Minnesota State Arts Board grant. Will's contemporary choreography connects a visceral physicality with socio-cultural concerns. Flink's robust, edgy choreography for Black Label Movement fuses emotional resonance with breathtaking derring-do. Together, their presentation will rock the house. For the full schedule and additional info, visit www.arena-dances.org. 7:30 p.m. Thursday through Saturdays, plus Tuesday, May 8; 2 p.m. May 12. \$20-\$24; \$12 students and seniors. 1420 S. Washington Ave., Minneapolis; 612-326-1811. **Through May 12 —CAMILLE LEFEVRE**

DANCE

RHYTHMIC CIRCUS: FEET DON'T FAIL ME NOW!

O'SHAUGHNESSY AUDITORIUM

After whirlwind tours to ecstatic audiences, two SAGE Awards for Outstanding Ensemble and Performance, a Spirit of the Fringe Award (Edinburgh Festival Fringe's top theatrical award), two Upper Midwest Emmys, and even

an appearance on *America's Got Talent*, Rhythmic Circus is back in town. Here's the catch: The high-energy troupe, featuring tap and live music, is celebrating its 10th anniversary with just one show. Don't miss the wildly eclectic costumes, funky beats, and hard-driving percussive dance, along with that big ol' brass band. 7:30 p.m. \$18-\$38. 2004 Randolph Ave., St. Paul; 651-690-6700. —CAMILLE LEFEVRE

SATURDAY 5.5

FESTIVAL

OPENING DAY FOOD TRUCK FEST

MIDTOWN FARMERS MARKET

Food trucks will be parking at Midtown Farmers Market this Saturday. Part farmers market, part festival, the day will offer good eats, shopping, live music, and family fun. Vehicles shilling tasty treats will include Kabomelette, Himalayan Momo, Whole Sum Kitchen Food Truck, the MidNord Empanada Truck, and Taqueria Victor Hugo. Onstage will be live acts such as Lonnie the L Train and Javier Trejo. Knock items off your shopping list, with vendors selling fresh greens, maple syrup, kombucha, meat, honey, and fresh bread. Other shenanigans include a hula hoop contest and lawn games. 8 a.m. to 1 p.m. Free. 2225 E. Lake St., Minneapolis; 612-724-7457. —JESSICA ARMBRUSTER

FESTIVAL

CINCO DE MAYO

WEST ST. PAUL

One of the first big street fests of the season, Cinco de Mayo in West St. Paul showcases a variety of businesses, performers, and organizations. Things kick off with a parade at 10 a.m. featuring dancers, singers, floats, and more as they



SUNDAY PATIO MUSIC SERIES



STARTING THIS SUNDAY MAY 6TH FEATURING BRIAN NAUGHTON

5/13- Joey Flipp	5/20 Brian Naughton
5/27 Jason Dixon Line	6/3 Brian Naughton
6/10 Brian Naughton	6/17 No Music
6/24 Colby Kent & The Stompin' Ground	
7/1 Brian Naughton	7/8 Jason Dixon Line
7/22 Joey Flipp	7/29 Band on The Rocks
8/5 Brian Naughton	8/12 Jason Dixon Line

For more information on artist/dates follow
The Joint on Facebook

Powderhorn celebrates
spring with art and
community.



COURTESY OF EVENT ORGANIZERS

make their way along Cesar Chavez Street. The festival will showcase amazing vehicles, including lowriders (both bikes and cars!), rides with insane hydraulics, and mini trucks. Live music will be found on four stages, and family, history, and sports zones offer plenty to see and do, not to mention all the festival food and beer. Find more info at www.cincomayosaintpaul.com. 9 a.m. to 6 p.m. Free. Cesar Chavez Street, from Wabasha to Ada Street, St. Paul. —JESSICA ARMBRUSTER

PARTY 4TH ANNUAL KENTUCKY DERBATANTE

BETTY DANGER'S COUNTRY CLUB

The Kentucky Derby is a classy affair that encourages fancy hats and binge drinking. While the race can be enjoyed without those two things, those of you inclined to have a little rowdy fun can do so this weekend at Betty Danger's. It's time to put on your craziest fascinators, as sweet prizes will be given to the top looks of the day. A mint julep bar and other cocktail stations will keep the energy buzzing. Other things to see and do include mini golf, a highly Instagrammable rose garden, and inflatable horse races (there will be some real ponies hanging out as well). DJ Shiek will provide tunes, and the race will air on several big screens. Tickets and more info can be found at www.eventbrite.com. 2:30 to 9:30 p.m. \$24.95-\$34.95. 2501 Marshall St. NE, Minneapolis; 612-315-4997. —JESSICA ARMBRUSTER

DANCE CHRISTOPHER WATSON DANCE COMPANY

JSK TEK BOX THEATER

For 27 years, Christopher Watson has been leading his diverse, multi-generational company in creating and

presenting work brimming with soul-felt responses to the vagaries, resilience, and integrity of the human spirit. His new work, "Dive," plunges deeply into grief. The abstract piece reckons with the life and death of his husband of 40 years, Michael Eastman. Also on the program is his dance film "Catch and Release," as well as choreographer Becky Heist's filmed movement exploration, "Close Reveal: An Homage to Hilary Harris." Local dance-makers Ryan Parent, Sarah LaRose-Holland, and Daniel McCusker also have works on the program. 7:30 p.m. Saturday; 2 p.m. Sunday. \$15; \$10 students. 528 Hennepin Ave., the Cowles Center for Dance & the Performing Arts, Minneapolis; 612-206-3636.

Through Sunday —CAMILLE LEFEVRE

SUNDAY 5.6

FESTIVAL MAYDAY PARADE AND FESTIVAL 2018

POWDERHORN PARK

For decades, the MayDay Parade and Festival has honored the changing of the seasons, both weather-wise and politically. Boy, do we need this event right now. This gathering is one of Powderhorn's warm fuzzies of the year; leading up to it there have been fundraisers, papier mache sessions, and practices to bring revelers an eye-catching parade. Past years have included stilt walkers, belly dancers, unicyclists, and giant, handmade puppets. It's trippy, it's beautiful, and it's neighborly. The parade is capped off with a Tree of Life Ceremony, followed by performances, family activities, and more in Powderhorn Park. The parade route runs along Bloomington Avenue South, from 25th to 34th Street. Noon to 7 p.m. Free. 3400 15th Ave. S., Minneapolis. —JESSICA ARMBRUSTER

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TO INFINITY AND BEYOND

Avengers: Infinity War marks a major shift for the Marvel Cinematic Universe



CHUCK ZLOTNICK

BY TONY LIBERA

After a decade of interweaving, moneymaking, super-heroic spectacles, the Marvel Cinematic Universe is finally coming to an end. Er... sort of.

With *Avengers: Infinity War*—the third of four slated *Avengers* movies—the folks at Marvel begin closing the loop on a sequence that kicked off with 2008's *Iron Man* and spanned, so far, across an impressive 19 total films. Some fan favorites are headed for the chopping block and a slew of new characters and stories are ready to emerge. But even after seeing *Infinity War*, the true impact of omnipotent supervillain Thanos (Josh Brolin) is anybody's guess.

The movie picks up shortly after *Thor: Ragnarok*. Thanos has attacked Thor's ship and massacred most of the people aboard in search of the Tesseract, which houses one of the six infinity stones he needs to become an all-powerful murder machine. With a second stone in his possession, Thanos sends his cronies across the galaxy to collect the remaining stones. Enter the Avengers... and Spider-Man, Black Panther, the Guardians of the Galaxy—basically every hero we've met up to this point.

The fear has always been that assembling so many characters would lead to an

output along the lines of *X-Men: The Last Stand*, where too little screen time made for almost no character development and even less of a potent story. Fortunately, that's not the case with *Infinity War*. At a 2:40 runtime, there's plenty of room, and multiple converging story arcs make for solid pacing and character payoff. After all these years of setting up pins, it's nice to watch them finally fall, to see our heroes mingle for the first time: Spidey quipping to Doctor Strange, Star-Lord puffing out his chest at Thor, all our beloved characters coming together to kick ass just like they do in the comics.

Yet Thanos is the lynchpin here. He serves as the focal point of the interconnected storylines, and the movie digs into his background and thought process. His motivations become not only clearer, but weirdly understandable. Thus, Thanos avoids the megalomaniac cliché and serves as much more than your typical Big Bad.

As fun as *Infinity War* is, there are a couple major issues that distract from what could have been a total knockout. Thanos does some uncharacteristically dumb stuff that will probably be his undoing down the line. For a guy who has no qualms about slaughtering half the universe, he sure does pick the wrong people to leave alive. Sure, we need some way for our heroes to inevitably

AVENGERS: INFINITY WAR

directed by Anthony and Joe Russo
now open, area theaters

overcome. There's just a little too much plot armor and poor decision-making.

And the nature of certain infinity stones means that pretty much anything bad that happens in this movie—like the much-publicized deaths of major characters—can be completely undone. This ruins a lot of the emotional gravity when somebody “dies.”

The MCU has always functioned a bit differently than the comic universe, where retcons and false deaths are par for the course, but it's pretty clear based on knowledge of Marvel's production schedule that some characters are coming back to life.

Had Marvel been more judicious with who to kill off, there'd be a little more weight and mystery behind the film's climax. Instead, *Infinity War* just leaves us wondering exactly how people will return. And the characters who truly are gone for good will never really get the mourning they deserved in the moment.

Despite these faults, *Avengers: Infinity War* is more good old-fashioned movie fun from the Marvel crew. We're set up decently well for the fourth and final installment. It's just a shame we have to wait a whole year for the story to come to fruition. **C**

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THIS BITTER EARTH

Two lovers try to make peace in a time of hate



ALLEN WEEKS

BY JAY GABLER

When future generations look back on this decade, trying to understand what it felt like to make one's way in the U.S.

while mourning young black men killed by authorities in acts of heedless violence, they might well turn to *This Bitter Earth*. Harrison David Rivers' play chronicles a romance between two men, one black and one white, whose lives and choices are thrown into relief every time they look at the news flashing across their phones.

The play, which premiered last year at San Francisco's New Conservatory Theatre Center, is now having its regional premiere at Penumbra Theatre. Rivers lives in St. Paul, and most of *This Bitter Earth* is set there: After they start dating in New York, Jesse (Jon-Michael Reese) and Neil (Kevin Fanshaw) move to Minnesota for Jesse to take an academic job.

Jesse is an African-American playwright, and he spends much of his time furiously typing on his laptop, pouring his conflicted feelings into his work. Neil, on the other hand, is a white man with family wealth that allows him to dedicate his life to activism. He's active in the Black Lives Matter movement, and the pair's relationship is strained by the time Neil spends traveling and organizing.

Rivers flashes rapidly among different phases of their shared history, from their unlikely meeting at a protest rally to the hate crime that, we learn early on, occurs at the end of the play's time span. Director Talvin Wilks keeps these transitions

THIS BITTER EARTH

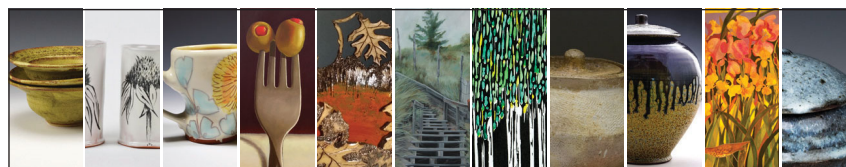
Penumbra Theatre
270 N. Kent St., St. Paul
651-224-3180; through May 20

smooth and readily comprehensible, aided by Kathy Maxwell's atmospheric projections against Maruti Evans' tidy, whitewashed apartment set.

Fanshaw and Reese constitute the play's entire cast, and they're onstage together for almost the entire 90-minute running time. Their trust and intimacy is central to the play, all the more so given that their characters' partnership is rife with conflict. Reese has a perfect bead on Jesse, whose sharp sarcasm comes with just enough smile to soften the blow—when he wants to. Neil is a little fuzzier: We see his emotional chemistry with Jesse, but no intellectual spark.

Wisely, Rivers doesn't attempt to tell us everything we might want to know about these men. Mentions of their families, their past relationships, and their lives apart from one another are concrete enough to give us a sense of who Neil and Jesse are, but never so long as to feel tangential. *This Bitter Earth* lets us listen in as they try to make sense of the world and each other.

The play is also rich with references to their cultural lodestars, such as the poetry of Essex Hemphill, the work of artist Jean-Michel Basquiat, and the Clyde Otis song that inspired the play's title. That expansive sense of legacy and struggle gives an epic scope to this compact, powerful story about two men and the complicated love they share. **CP**



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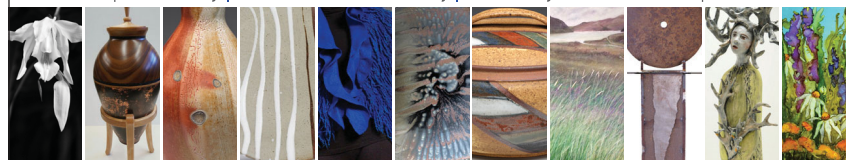
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SKYE NASHAYE

20, MODEL

What are you wearing?

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Describe your style:

Laid-back elegance. Part tomboy, part girly.

Who is your favorite designer?

Always been a fan of Betsey Johnson.

What do you like best about jumpsuits or one-pieces?

I love how easy they are! They come in handy, day or night.



HEIDI ZIMMERMAN

48, SELF-EMPLOYED

What are you wearing?

Free People jumpsuit.

Describe your style:

Varied—boho, retro, '60s and '70s influence.

What new spring purchases do you want to make?

Gauchos, spring blazer.

What's your favorite piece of fashion advice?

Dress for fun—wear what makes you feel good. Absolutely do NOT buy it unless you are excited to wear it.



COLE SPIESS

27, GRAPHIC DESIGNER

What are you wearing?

Nike shoes, jacket and bandana from Target, jumpsuit from Held Over, a vintage shop in San Francisco.

Describe your style:

Extra.

Who is your favorite designer?

Balenciaga.

What do you like best about jumpsuits or one-pieces?

I like that they attract attention. It's not something you'd traditionally wear out or to the office.



SARAH

40, OWNER OF POPPY STELLA ROSE

What are you wearing?

Jumpsuit from Cliché, clogs from Swedish Hasbeens.

Describe your style:

Eclectic, romantic bohemian.

What new spring purchases do you want to make?

The white dress from Cliché Crosswalk.

What's your favorite piece of fashion advice?

Be yourself, go bold.



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 6/12 An acoustic evening with Pat Benatar and Neil Giraldo
 6/15 Trombone Shorty
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 6/17 Gomez
 6/20 Xavier Rudd
 6/23 Keb' Mo'
 6/24 George Thorogood and the Destroyers with special guest Anthony Gomes
 6/27 Jonny Lang
 6/28 Buddy Guy with special guest Quinn Sullivan
 6/29 Chaka Khan

JULY

- 7/2 Black Violin
 7/3 Yonder Mountain String Band
 7/11 St. Paul & the Broken Bones with special guest Hiss Golden Messenger
 7/13 Mary Chapin Carpenter
 7/15 The Jayhawks
 7/23 Joe Jackson
 7/25 Guster with special guest Van William
 7/28 Rufus Wainwright

AUGUST

- 8/4 Jerry Jeff Walker
 8/10 Marc Cohn
 8/11 The Mavericks
 8/12 The Mavericks
 8/13 Son Volt
 8/14 Blackberry Smoke and JJ Grey & Mofro
 8/19 The Okee Dokee Brothers
 8/25 Michael Franti & Spearhead
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CLAUDIA BERNIS

WHAT'S NEW, KITTEN FOREVER?

The punk trio look back at how their band—and the Minneapolis scene—has changed in the past 12 years

BY KEITH HARRIS

L7 are set to take the First Ave stage in just a few hours, and next door at the Depot, three generations of Minneapolis punk rockers are scattered among the pre-show crowd, noshing, mingling, and waiting to pay their respects to the reunited grunge greats, veterans from an age when women forming rock bands was a rarity and a challenge.

Dining with her parents is Danielle Cusack of the celebrated young trio Bruise Violet, a rocker barely out of her teens. Elder statespunk Lori Barbero is maneuvering around a room where, as usual, she seems to know almost everyone. And at a table near the window, the trio Kitten Forever are getting pumped for a show they never thought they'd see.

"Fast and Frightening" was my first driving-through-the-suburbs, I'm-gonna-kill-someone song," Carrie Harrigan recalls.

"I definitely used to tool around Burnsville-Savage blasting that song. I was such a badass teenybopper."

Laura Larson may have been in that car with her—the two have been friends since high school, and in 2006 they started living in a house on 26th and Lyndale that held punk shows. Liz Elton soon moved in with them, and for the 12 years since, the three women have been playing music, expressing and redefining their feminist beliefs, and nudging the Minneapolis punk scene closer to the values of inclusivity that DIY rock sometimes preaches more than it practices.

L7 isn't the only band of Kitten Forever inspirations who broke up before Elton, Harrigan, and Larson entered their clubgoing days: Many of the trio's riot grrrl idols had called it quits by the end of the '90s or shortly thereafter. In fact, Kitten Forever, whose members are now all in their early

30s, came of age in an awkward period of transition and reaction, the lull between the '90s promises of revolution girl-style now and today's quieter but more effective integration of bands composed of something besides cis-het white guys into the larger world of punk and indie.

The sound of Kitten Forever hasn't changed much over those years—at least not in the past five years. "The first seven years didn't really count," Elton says of the band's history. "2013 is when [their second album] *Pressure* came out, when we were touring on a different level, releasing things on a different level, not just playing basement parties." And that's when the band introduced their distinctive round-robin performance style. All three sing and play bass, Harrigan and Larson also play drums, and during shows they nimbly switch off between songs without a pause in the racket.

Kitten Forever's fourth album, *Semi-Permanent*, out this week, showcases the band's ability to continually find new possibilities within the strict musical parameters they've set for themselves. Their tunes are spare, vigorously ranty chants, voices often deliberately distorted, blurring lyrics that are defiant, questioning, and often funny, as multivalent as "There's a list/Inside of me/That reads like it's from another century" or as direct as "Can't take me anywhere." The bass lines do the heavy melodic lifting that most bands entrust guitars with, and the drums fill up the space with the din of cymbal clatter.

"At this point it's kind of choreographed in a way," Larson says of the band's writing style. "We're writing songs so that we can

play them live, and we don't like to have there be a lull in the set. To keep up that energy we're playing songs as

we're transitioning, and we have to write songs to fit into the math of how we play a live show."

Kitten Forever's conversation shifts between band members as smoothly as their music does; they can finish one another's sentences without interrupting or contradicting each other. Speaking of young women forming bands, Larson notes "It's easier than ever..." and Harrigan concludes "...but that doesn't mean it's easy." They're continually qualifying what they just said, not to second-guess themselves, but to balance out their assertions with alternate information to clarify what they mean, in

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MUSIC

an almost dialectical process.

Take, for instance, their opinions on the health of local punk. A decline in local music venues, especially the closure of the Triple Rock, is definitely worrisome, according to Harrigan. “The music community here is so centered around venue availability,” she says. “If there’s one house space that disappears, one venue that closes, it just sucks the energy out of what’s happening.”

She’s also concerned that the housing crunch currently making Minneapolis a less affordable city will take its toll on underground rock. “We rented our four-bedroom house on 26th and Lyndale across the street from the CC Club in 2006 and it was \$1,200,” she remembers. “We had five of us living there and we could fuck off, we could play music and start bands, and everybody was doing that. When you take that away, how do kids have the freedom to start all these weird projects?”

And yet, at the same time, they’re inspired by young bands like Bruise Violet. “They’ve been talking politics in their band the whole time they’ve been a band and I’m just consistently floored by how smart they are,” Larson says. “They have the language to talk about intersectionality and feminism and all this other stuff in a way I never felt I did, and the confidence to do it.”

“When we were a younger band, it was like ‘Are you an all-girl band or are you like a punk band?’” Harrigan says. “I so intensely wanted to be in the punk scene, but there was kind of this strict aesthetic: You’ve got to be tough and you’ve got to be screaming into the mic and you’ve got to be... you know, a dude. Now that it’s like, well, it doesn’t have to look that way, it doesn’t have to sound that way either.”

“Sometimes we’re like, kinda wish we were starting a band now,” says Elton, with mild irony.

“To start in a community dreaming of that shift, and to still be in it while it’s happening, and to see it come to fruition... it’s a really positive thing,” Larson says. ☐

CRITICS’ PICK

ROMA DI LUNA

THE CEDAR CULTURAL CENTER, FRIDAY 5.4

After what appeared to be a one-off reunion show in 2017, the original lineup of Minneapolis’ Roma di Luna—including Polica’s Channy Leaneagh and part-time alt-rapper Alexei Casselle—reconvened for their first album since 2010. *We Were Made to Forgive*, whose release this show celebrates, is intimate yet expansive, rooted in folk-rock while still making use of the band members’ diverse talents. 8 p.m. \$20. 416 Cedar Ave. S., Minneapolis; 612-338-2674. —MICHAEL MADDEN

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THURSDAY, MAY 2
Joust, The Boot R&B, Sparrowhawk, DJ MO
10PM-12AM • \$5

FRIDAY, MAY 4
Semi Pro Comedy Show 7PM • \$5
Hosted by Sidney Oxborough
Bodyheat 10PM • \$5

SATURDAY, MAY 5
Slip Mats & Sound Up
Cinco de Mayo 9PM • \$5

SUNDAY, MAY 6
Livid, United Teachers of Music, Wolf Blood
EARLY SHOW 6PM • \$7 OR \$10 FOR BOTH
Murf, Gay Witch Abortion, New Primals
LATE SHOW 6PM • \$7 OR \$10 FOR BOTH

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FREE WILL ASTROLOGY

>> By Rob Breznysy

♈ ARIES (March 21-April 19): I hate rampant consumerism almost as much as I hate hatred, so I don't offer the following advice lightly: Buy an experience that could help liberate you from the suffering you've had trouble outgrowing. Or buy a toy that can thaw the frozen joy that's trapped within your out-of-date sadness. Or buy a connection that might inspire you to express a desire you need help in expressing. Or buy an influence that will motivate you to shed a belief or theory that has been cramping your lust for life. Or all of the above! (And if buying these things isn't possible, consider renting.)

♉ TAURUS (April 20-May 20): These days you have an enhanced ability to arouse the appreciation and generosity of your allies, friends, and loved ones. The magnetic influence you're emanating could even start to evoke the interest and inquiries of mere acquaintances and random strangers. Be discerning about how you wield that potent stuff! On the other hand, don't be shy about using it to attract all the benefits it can bring you. It's OK to be a bit greedier for goodies than usual as long as you're also a bit more compassionate than usual.

♊ GEMINI (May 21-June 20): I bet that a healing influence will arrive from an unexpected direction and begin to work its subtle but intense magic before anyone realizes what's happening. I predict that the bridge you're building will lead to a place that's less flashy but more useful than you imagined. And I'm guessing that although you may initially feel jumbled by unforeseen outcomes, those outcomes will ultimately be redemptive. Hooray for lucky flukes and weird switcheroos!

♋ CANCER (June 21-July 22): Born under the astrological sign of Cancer, Franz Kafka is regarded as one of the 20th century's major literary talents. Alas, he made little money from his writing. Among the day jobs he did to earn a living were stints as a bureaucrat at insurance companies. His superiors there praised his efforts. "Superb administrative talent," they said about him. Let's use this as a take-off point to meditate on your destiny. Cancerian. Are you good at skills you're not passionate about? Are you admired and acknowledged for having qualities that aren't of central importance to you? If so, the coming weeks and months will be a favorable time to explore this apparent discrepancy. I believe you will have the power to get closer to doing more of what you love to do.

♌ LEO (July 23-Aug. 22): If you really wanted to, you could probably break the world's record for most words typed per minute with the nose (103 characters in 47 seconds). I bet you could also shatter a host of other marks, as well, like eating the most hot chiles in two minutes, or weaving the biggest garland using defunct iPhones, or dancing the longest on a tabletop while listening to a continuous loop of Nirvana's song "Smells Like Teen Spirit." But I hope you won't waste your soaring capacity for excellence on meaningless stunts like those. I'd rather see you break your own personal records for accomplishments like effective communications, high-quality community-building, and smart career moves.

♍ VIRGO (Aug. 23-Sept. 22): Isaac Newton (1643-1727) was among history's three most influential scientists. Immanuel Kant (1724-1804) has been described as the central figure in modern philosophy. Henry James (1843-1916) is regarded as one of the greatest novelists in English literature. John Ruskin (1819-1900) was a prominent art critic and social thinker. What did these four men have in common? They never had sex with anyone. They were virgins when they died. I view this fact with alarm. What does it mean that Western culture is so influenced by the ideas of men who lacked this fundamental initiation? With that as our context, I make this assertion: If you hope to make good decisions in the coming weeks, you must draw on the wisdom you have gained from being sexually entwined with other humans.

♎ LIBRA (Sept. 23-Oct. 22): "Every so often, a painter has to destroy painting," said 20th-century abstract expressionist painter Willem de Kooning. "Cézanne did it. Picasso did it with Cubism. Then Pollock did it. He busted our idea of a picture all to hell." In de Kooning's view, these "destructive" artists performed a noble service. They demolished entrenched ideas about the nature of painting, thus liberating their colleagues and descendants from stale constraints. Judging from the current astrological omens, Libra, I surmise the near future will be a good time for you to wreak creative destruction in your own field or sphere. What progress and breakthroughs might be possible when you dismantle comfortable limitations?

♏ SCORPIO (Oct. 23-Nov. 21): Mayflies are aquatic insects with short life spans. Many species live less than 24 hours, even though the eggs they lay may take three years to hatch. I suspect this may be somewhat of an apt metaphor for your future, Scorpio. A transitory or short-duration experience could leave a legacy that will ripen for a long time before it hatches. But that's where the metaphor breaks down. When your legacy has fully ripened—when it becomes available as a living presence—I bet it will last a long time.

♐ SAGITTARIUS (Nov. 22-Dec. 21): When a critic at Rolling Stone magazine reviewed the Beatles' *Abbey Road* in 1969, he said some of the songs were "so heavily overproduced that they are hard to listen to." He added, "Surely they must have enough talent and intelligence to do better than this." Years later, however, Rolling Stone altered its opinion, naming *Abbey Road* the 14th best album of all time. I suspect, Sagittarius, that you're in a phase with metaphorical resemblances to the earlier assessment. But I'm reasonably sure that this will ultimately evolve into being more like the later valuation—and it won't take years.

♑ CAPRICORN (Dec. 22-Jan. 19): According to my analysis of the astrological omens, love should be in full bloom. You should be awash in worthy influences that animate your beautiful passion. So how about it? Are you swooning and twirling and uncolling? Are you overflowing with a lush longing to celebrate the miracle of being alive? If your answer is yes, congratulations. May your natural intoxication levels continue to rise. But if my description doesn't match your current experience, you may be out of sync with cosmic rhythms. And if that's the case, please take emergency measures. Escape to a sanctuary where you can shed your worries and inhibitions and maybe even your clothes. Get drunk on undulating music as you dance yourself into a dreamy love revelry.

♒ AQUARIUS (Jan. 20-Feb. 18): "Life never gives you anything that's all bad or all good." So proclaimed the smartest Aquarian six-year-old girl I know as we kicked a big orange ball around a playground. I agreed with her! "Twenty years from now," I told her, "I'm going to remind you that you told me this heartfelt truth." I didn't tell her the corollary that I'd add to her axiom, but I'll share it with you: If anything or anyone or seems to be all bad or all good, you're probably not seeing the big picture. There are exceptions, however! For example, I bet you will soon experience or are already experiencing a graceful stroke of fate that's very close to being all good.

♓ PISCES (Feb. 19-March 20): "Enodation" is an old, nearly obsolete English word that refers to the act of untying a knot or solving a knotty problem. "Enodus" means "free of knots." Let's make these your celebratory words of power for the month of May, Pisces. Speak them out loud every now and then. Invoke them as holy chants and potent prayers leading you to discover the precise magic that will untangle the kinks and snarls you most need to untangle.

freewillastrology@freewillastrology.com

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CROSSWORD

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JUST PATCHING THROUGH

BY BRENDAN EMMETT QUIGLEY

Across

- 1 Bit of profanity
6 Bit of profanity
10 Slug it out
14 With it
15 Good sign?
16 Arm bone
17 Trail of trenches?
19 Welcome financial gift
20 He-Man's colleague
21 Its capital is Kampala
23 Test in a tube, briefly
25 Mall that can get you a date on Friday?
28 Long times
30 "Well ...?"
31 "There's Really a Wolf" rapper
32 Running a bit behind
35 Wheel cheese
37 Porn connoisseurs?
43 Bubbly name
44 Grab quickly
45 Planted, as grass
48 Winter hrs. in the Twin Cities

- 50 Car freshener smell
51 Exam that checks your pliability?
55 Guy from Dallas
56 Dave's Single restaurant
57 Letter from Crete
59 Product with an Apple Pencil
60 Analog demos?
65 Silencing button

- 66 "But we should consider this": initially
67 Orange-yellow
68 Floored it
69 Conservative in Chelsea
70 Beaks

Down

- 1 Bummed
2 Conflict under Woodrow Wilson
3 Corrodes
4 Eyebrow shape
5 Fix, as a dress alteration
6 "Well, fudge"
7 They can help you during a breakdown
8 RN's approach
9 Blatherskite
10 Legacy builder
11 Puts (down)
12 Battery parts
13 Attacked
18 Mindless singing babble
22 Maker of the vivosport activity tracker

- 23 One of the Spice Girls
24 Engine's sound
26 Bumper sticker word made of many different religious symbols
27 TV personality Kotb
29 "This might take a while"
33 Insubstantial

- 34 Surgeon General's org.
36 Mornings: Abbr.
38 Cut into metal
39 Power ____
40 Grave writings
41 Hard to read letter
42 Eyewear, casually
45 Get to the plate
46 Elaborately decorated
47 Joined together
49 Irritable
51 Goes underwater, maybe
52 100 beans
53 "Quit talking"
54 Rockie's range
58 Snack with salsa
61 "Who am ____ you?"
62 Pointed peak
63 Shoe box letters
64 Group that's not going back to sch.

Last Week's Answer

A	P	R	O	N	A	L	O	H	A	C	O	G
B	R	I	B	E	B	A	N	A	L	A	B	E
B	O	T	S	O	M	E	T	I	M	E	T	E
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F	D	R		M	Y	T	H	S		A	B	A

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SAVAGE LOVE

Quickies

Short and sexy questions and quick and dirty answers



Dan Savage

My friends and I were discussing the nuances of a straight orgy (a roughly equal number of male and female participants) versus a gang bang (one woman, many men), and we observed that there is no proper name for a one man, many women situation. The internet tells me it's just a "reverse gang bang," which is a very disappointing name. Can we please establish a new one?

CURIOUS NONPARTICIPANT

How does "pussy riot" grab you? And while we're on the subject of flipping gendered expressions: A number of years ago, I was asked to come up with a female version of "sausage fest." Sticking with the food theme, I proposed "clam bake." Still mystified as to why it didn't catch on.

Married from 28 to 36, single the last three years, and celibate most of the last couple years. The last two years of my marriage were sexless, and I saw professionals until I was priced out. Last year, I had a brief relationship (best sex of my life), but I ended it because I needed more me time. So I lack the willingness or the confidence to be in a relationship, and I don't have the cash to see pros. I'm not fussed by this. Should I be concerned about my celibacy?

ABSOLUTELY NOT GETTING SEX TODAY

Seeing as your celibacy is intermittent and by your own choice, **ANGST**, you're unlikely to wind up hanging out on an "incel" forum filled with angry, violent, socially maladapted men who blame the fact that they can't get laid on women and feminism. So long as you continue to take personal responsibility for all the sex you're not having, there's nothing to be concerned about.

I'm a youngish man who's been in a loving relationship with an older woman for a year. She wants kids and she's nearing the end of her childbearing years. I'm nowhere near ready, and I sometimes question whether I want to be monogamous to any one person for life. We never discuss it, but I can tell how deeply this bothers her. I'm racked with guilt at the possibility that by the time I'm ready for that level of commitment (or, worse, by the time I realize I never will be), she'll be biologically incapable of having

kids, which is really important to her. This is all complicated by the fact that this is easily the most loving, trusting, respectful relationship I've ever been in.

BOND AFFLICTED BY YEARS

Speak, BABY: "Look, you want kids. I'm not ready, and I'm not sure I'll ever be ready. Also, I'm not sure about lifelong monogamy. If we need to part ways so you can find someone who wants the same things you do and wants them now, I'll be devastated but I'll understand."

On two recent occasions, my husband shaved his pubes. Both times, I told him it was a turnoff. Like, I literally dried up when I saw it. He said he understood, yet now he's about to take a trip with friends and he's done it again. Chest too this time. Assuming he's telling the truth and this manscaping effort is not about other women, can I ask him to stop? Shouldn't he want to stop if it's a turnoff for me? Do I have to be GGG on this too?

NOT INTO BALD BALLS

I feel your pain. My husband would like to have a mustache. It's his face (those are your husband's balls), and he can do what he wants with his face (your husband can do what he wants with his balls). But I can do what I want with my face, and my face doesn't touch his when there's a mustache on it. Similarly, **NIBB**, you're not obligated to touch your husband and/or his junk when he's pubeless. When I'm out of town, my husband will grow a mustache, and I don't complain or temporarily unfollow him on Instagram. So long as your husband's balls/crotch/chest are smooth only when they're far from you, it shouldn't be an issue in your marriage—unless you think he might be fucking another woman (maybe one who's into bald balls?) or thinking about fucking other women. That's an issue you're going to want to address.

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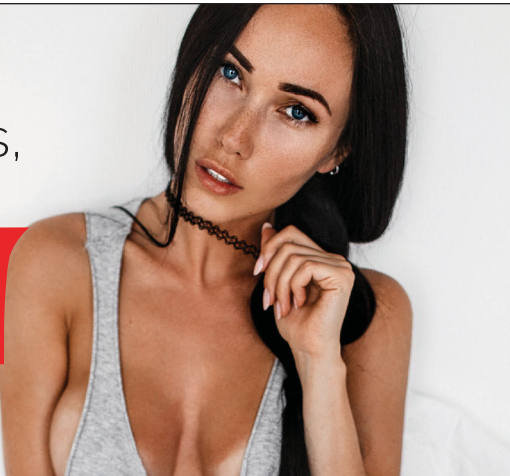
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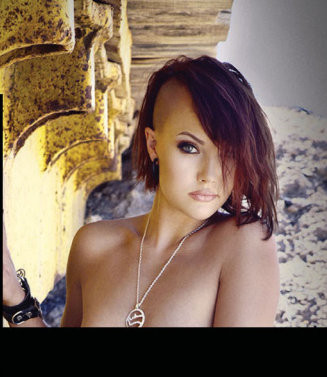
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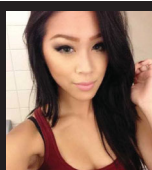
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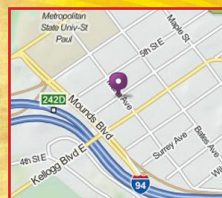


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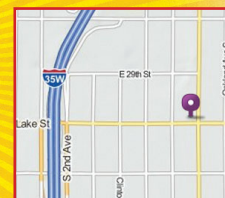
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